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THE ART NEWS

JAN 3 1941



DECEMBER 28, 1940 ♦ A GREAT GHIBERTI
FOR DETROIT ♦ TWO MAJOR WORKS BY
MATISSE ♦ LIVING FRENCH AS PAINTERS

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RECENTLY ACQUIRED BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON

BY HENRI MATISSE: "THE STUDIO", 1916, ONE OF THE TWO MOST IMPORTANT MODERN
EUROPEAN PAINTINGS TO HAVE ENTERED AMERICAN PUBLIC COLLECTIONS DURING 1940

THE ART NEWS

DECEMBER 28, 1940

A DOUBLE MATISSE HOLIDAY

Two of His Monumental Works Enter American Collections

SUBSTANTIATING Gustave Moreau's prophecy about Matisse "Vous allez simplifier la peinture" are two large canvases of 1916, brilliant in color and abstracted in design, which have been acquired by American collections during the past few months. The Phillips Memorial Gallery at Washington has recently bought *The Studio* (known also as *L'Atelier du Quai St. Michel*) and Mr. and Mrs. Samuel A. Marx of Chicago have announced that they were the purchasers of the *Nature Morte* from the Stonborough sale at the Parke-Bernet Galleries.

Strikingly patterned in blues, greens and yellows, the picture at Washington won high critical acclaim when it was exhibited in this country in 1931 at the large Matisse exhibition given by the Museum of Modern Art. Over fifty-seven inches high, it is one of the best examples of the combined interior and exterior views of which the artist is so fond, with an impressive

effect of spaciousness and atmosphere showing Matisse in his most profound—and what many critics have called his best—period. It was formerly in the London collections of Mr. David Tennant of the Gargoyle Club and of Sir Kenneth Clark, now becoming a very important addition to the richly representative collection of modern French painting at the Phillips Gallery.

Fascinating is the history of the *Nature Morte* (measuring seventy-one and one-half inches high by eighty-seven inches wide) not only because of its odyssey from one important collection to another on either side of the Atlantic, but also because of its derivation from a Dutch painting.

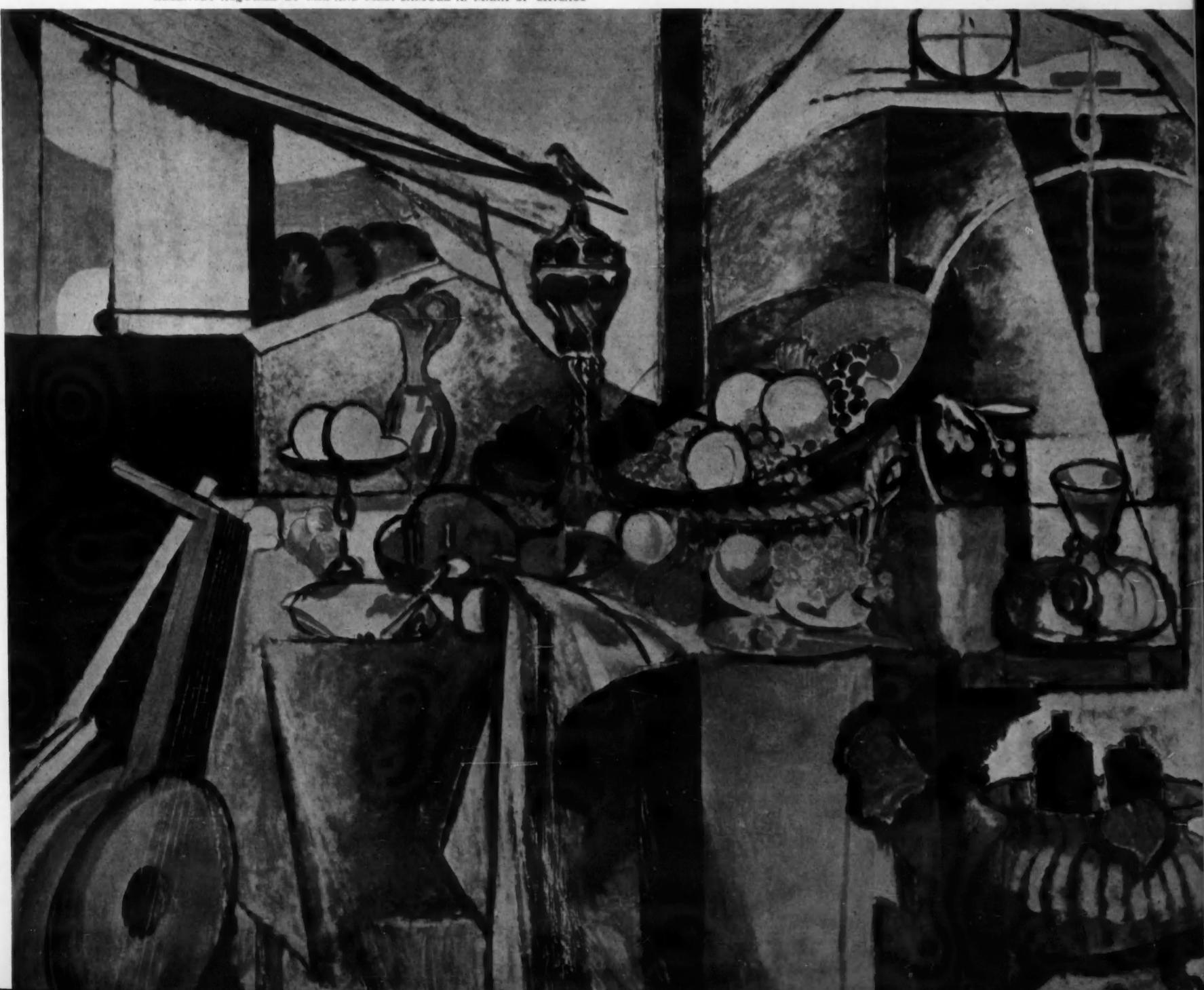
(Continued on page 17)

HENRI MATISSE: "NATURE MORTE," 1916 (BELOW) AND THE DE HEEM "UNE DESERTE," 1640, FROM WHICH THE MATISSE COMPOSITION WAS DERIVED (RIGHT)

RECENTLY ACQUIRED BY MR. AND MRS. SAMUEL A. MARX OF CHICAGO



MUSEE DU LOUVRE



DETROIT'S NEW GHIBERTI & TWO PAINTINGS by RARE FLEMINGS

ONE of the most important early quattrocento sculptures to enter an American collection in many years is Ghiberti's terracotta *Virgin and Child* (reproduced in detail on the cover of this issue) which was recently acquired by the Detroit Institute of Arts. This country is relatively rich in its representation of the sculpture of late fifteenth century Italy, but the new Detroit statuette brings to these shores a handsome and rare specimen of the early decades in which can be seen Ghiberti's combination of late Gothic linear formality with the emergent fully rounded Classicism which he borrowed from the style of Donatello.

Indeed, the influence of young Donatello upon the slightly older Ghiberti was marked, and the relationship of the two artists is the subject of a recent enlightening article by W. R. Valentiner in *The Art Quarterly* in which the new Detroit accession is discussed. Donatello, born in 1386, was surely in Ghiberti's workshop in 1403 and may have been there as early as 1401 when the precocious twenty-three-year-old master began his work on the first set of bronze doors which he executed for the Florentine Baptistry. But while Donatello received his training and the strongest impressions of his youth from Ghiberti, the situation was later, for a while at least, reversed. Ghiberti had no greater rival in his whole lifetime than Donatello, and both artists left their contemporaries far behind them. Dr. Valentiner concludes his article with the observation: "But all things considered, each preserved his originality throughout his life, Ghiberti never forgetful that he began as a painter and developing a more and more pictorial style, Donatello, with no other interest than that of purely plastic forms, creating a new architeconic relief style. Donatello and Ghiberti were both trained as gold-

smiths, but Donatello subordinated the goldsmith to the sculptor while Ghiberti never renounced the pleasure in ornamental and entertaining details characteristic of the goldsmith. Ghiberti was more versatile than his rival, being an architect and writer as well as a goldsmith and sculptor in bronze. His writings reveal his

wide learning and a humanistic education. Donatello, artistically superior to Ghiberti, was a craftsman only in so far as he worked in marble as well as bronze. He was otherwise neither versatile nor learned, but, like all great geniuses, a single minded man. Ghiberti must have had personal charm, which made him an excellent teacher and attracted to his studio many other artists, who looked for help and found it. Donatello was the great solitary, pouring into his works such power and vitality as only absorbing concentration can produce."

Of the many and variously attributed terracotta groups of the *Virgin and Child* produced in Tuscany during the first half of the fifteenth century, the sculpture at Detroit is closest to a relief in the Kaiser Friedrich Museum at Berlin which has been given to Donatello. Of the Detroit statue Dr. Valentiner writes: "Seen from the front, this composition appears as a high triangle with little trace of Gothic outline, so that it cannot be dated too early and certainly not before 1415. Only a great master could give the Child such a daring and dramatic pose and at the same time place it in the composition so that with legs spread he repeats the triangular construction of the whole. The Child's body also forms an intermediate plane in the depth between those created by the upper body of the Virgin and her knees.

"Nothing more Donatellesque could be imagined than this energetic little boy with his decided features and remarkably well modeled body. But the features of the Madonna with her rounded forehead, her sharp straight nose and her retreating chin, especially in profile, also remind us of Donatello. How much Donatello, like all great masters, had an ideal of beauty which he created at will becomes obvious if we compare the development from the *St. George* to



RECENTLY ACQUIRED BY THE DETROIT INSTITUTE OF ARTS THROUGH THE BOOTH FUND
GHIBERTI, CA. 1415: TERRACOTTA STATUETTE OF THE "VIRGIN AND CHILD,"
TWENTY-SEVEN INCHES HIGH (A DETAIL IS REPRODUCED ON THE COVER)



HEAD OF THE GHIBERTI "MADONNA" ON THE OPPOSITE PAGE

the *Gattamelata*. And if the Detroit statuette is not by him but, as we believe, by Ghiberti, it proves that this Donatellesque type is derived from or at least connected with the art of his predecessors of the Gothic transition period and especially with Ghiberti.

"We are reminded of Donatello's interest in human anatomy by such details as the Child's muscular legs and the Virgin's finely studied neck and shoulders. How well her right upper arm is modeled, with the biceps marked because the elbow is pushed back! How well the wrist of her right hand is accentuated in a manner unknown to the Gothic! We know that stress upon the functional elements of the human body is one of the fundamental achievements of Donatello. . . . But in spite of the many Donatellesque elements we can hardly doubt Ghiberti's authorship of this *Madonna*. The side view shows his characteristic Gothic curves, not only in general outlines, but in the great horizontal sweep of the mantle spread over the knees, falling over the arm of the chair and reappearing below between the chair's legs. The continuous movement of soft curves connecting each fold with the next, each part of one figure with the other, is characteristic of Ghiberti. This movement curls up in spirals at the end of the chair arm and wrinkles itself into small flourishes on the veil of the *Madonna* and in the loose curls of her hair. These strands of hair, although not dissimilar to the flamelike locks of the beard of Donatello's *St. John*, are more Gothic in feeling than in Donatello's work. Equally characteristic of Ghiberti are the very long thin fingers of the Virgin, carefully modeled as in Donatello's figures, but with a touch of mannerism in the curve of the first and fourth finger. The design of the eyes and the markings of the pupils with a deep half circle can be found also in the bronze reliefs of Ghiberti which have figures large enough to show such detail, such as the angels in the late *St. Zenobius Arca* in the Cathedral at Florence.

"One other feature seems to point to the Ghiberti workshop: the rich bright coloring of the terracotta is similar to that found in other reliefs by Ghiberti, like that in the Edsel Ford collection. I cannot imagine that Donatello would have given a terracotta sculpture such brilliant, light and varied colors as our statuette must originally have had."

GHEERAERTS THE YOUNGER: "PORTRAIT OF A DEAD WOMAN"
RECENTLY PRESENTED TO THE DETROIT INSTITUTE OF ARTS BY MR. & MRS. E. R. FIELD



Dr. Valentiner goes on to show similarities between the Institute's *Virgin* and another terracotta of similar size and quality in the Victoria and Albert Museum which he believes to be by Ghiberti. Returning to the connections between Donatello and Ghiberti, he points out that the bronzes by the latter which are closest stylistically to the terracotta are the two reliefs on the font at Siena whose solidly constructed figures and realistic modeling are quite Donatellesque. These sculptures were executed between 1424 and 1427 at a time when Donatello had scored a great success with a series of realistic prophets made for the Campanile of the Cathedral at Florence, and when Ghiberti may have felt the necessity of a stylistic change toward a more "progressive" expression. But, as Dr. Valentiner states, he soon discovered that he could not change the fundamentals of this style, and in the second bronze doors for the Florentine Baptistry (1425-52) Ghiberti is even more Gothic than before while the course of Donatello's progress remained unchanged.

Quite another aspect of Renaissance art is represented in two other acquisitions of the Detroit Institute of Arts: Flemish painters, a century apart but both connected with the city of Bruges, are the authors of two Northern pictures of the sixteenth century. They are *Catherine of Aragon as the Magdalen* by Master Michiel who was active at the beginning of the century and a *Portrait of a Dead Woman* by Marc Gheeraerts the Younger who, though active mostly in England, was born at Bruges in 1561 and returned there to learn to paint.



PRESENTED TO THE DETROIT INSTITUTE OF ARTS BY THE FOUNDER'S SOCIETY
"CATHERINE OF ARAGON AS THE MAGDALEN," BY
THE FLEMISH MASTER MICHEL, ACTIVE 1481-1520

It is only during the past decade that scholars have been able to attribute to Master Michiel scattered works, heretofore anonymous, in numerous collections. He probably worked at Bruges in the sphere of Memling whose influence is apparent in such pieces as the painting at Detroit, but, as E. P. Richardson points out in the Detroit Institute's *Bulletin*, there was also inspiration drawn from the French contemporary Jean Perreal (the Master of Moulins). Like other Bruges artists, he was attracted to the Spanish court of Isabella of Castile, a great admirer of Flemish painting, and he later worked in the Netherlands for the regent, Margaret of Austria and for the Danish King Christian.

The model who here poses as the Magdalene in a red robe and a blue cloak is the same woman whose features appear in two other paintings by Master Michiel and, in the case of a portrait in Vienna, Max J. Friedländer has suggested that she is probably the Catherine of Aragon who became the first queen of Henry

(Continued on page 17)

The Editor's Review

THE YEAR IN ART: A REVIEW OF 1940

THE most remarkable fact about art in 1940—and the one which ought to preface this customary year-end accounting—is that there was art at all. Art, that is, worth writing about: art as a living thing, created, seen, felt, as a world force. All this there was in America in the year of the *Blitzkrieg* and the fall of Denmark, of Norway, of Holland, of Belgium, of France; in the year of the Battle of Britain and the Battles of Greece and Egypt. To mention these contemporaneities, however, is only to prove how solitary was the blessing for this hemisphere. If that is an occasion for fervent thanksgiving, it is also a warning against complacency. Most important, it is a clear indication of the duty that lies before America, of the cultural mandate we must take up on behalf of the now darkened continent from which our own civilization derives.

We have, as a nation, a huge job before us, a job bigger and entirely different from those extraordinary accomplishments in industry and science and business for which Americans have had the world's acclaim during the greater part of this century. It is a job, furthermore, that stands related yet apart from the other great moral problem that faces America today. No matter whether America goes to war or not, whether America's help saves Britain and civilization in Europe or is so slow in coming that the final battle must be fought on this side of the Atlantic, one thing is clear. We are today and in the near future the guardians of those arts that demand, for their creation and continuance and safekeeping, at least the outer tranquillity and security insured by our geographic position.

By that is meant not only merely physical custody or the temporary importation of European artists and works of art. It is right, of course, that we should shelter these in the present emergency, but to do so means fulfilling only a small part of our task. We must build our own



MUSEUM OF MODERN ART, NEW YORK
MOST IMPORTANT MODERN SCULPTURE: "DESPIAU'S 'ANNE LINDBERGH'"

culture, and build it strongly, securely, purely on American terms, because when peace comes our culture will be offered the dominant place in the world.

This is an historic moment, related, naturally, to others in the cycle of history—to the passage of Greek cultural supremacy with the political decline of Hellas and the resultant ascendancy of Rome; to the military and political disintegration of sixteenth century Italy and the ac-

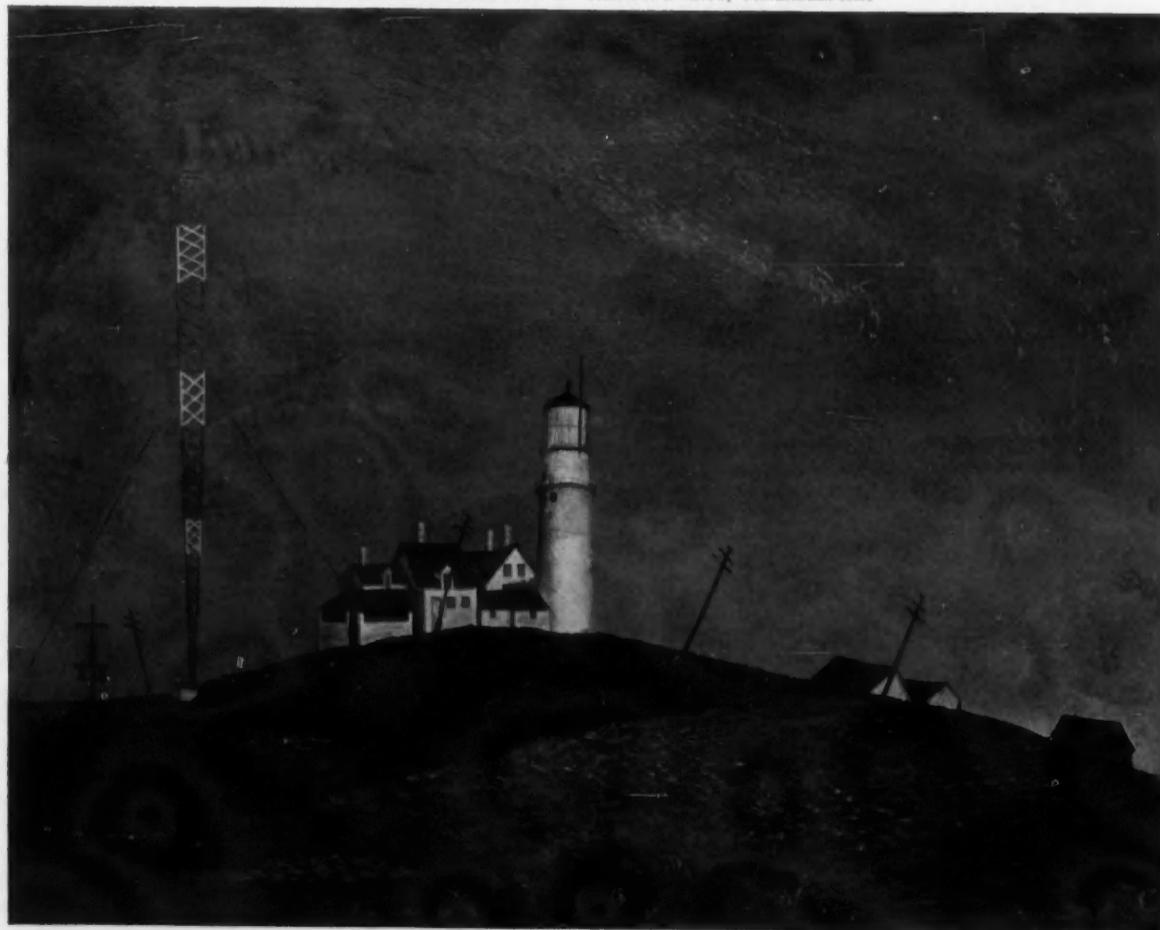
companying surrender of the Renaissance heritage to France; to the brief eclipse of France after the Franco-Prussian War in 1871 and the short spell of German cultural leadership on the continent that followed. Of these three instances, Rome proved herself only partially worthy because she could not create an original art out of the Greek tradition, Germany still less able to maintain the dominance to which she had fallen heir—only France from the sixteenth to the twentieth century demonstrated herself capable of inheriting the great tradition of Western art and merging it with her autochthonous contribution into a unique example for the world after her. Today it becomes America's turn, and the first migration of European culture here is but a grain of sand toward the edifice that must be raised.

Can we do it? Can we forge an artistic pattern fit for leadership in so far as it is shorn of petty provincialism and colonialism, in so far as it comprises a tradition of at once artistic impulse and craftsmanlike execution, in so far as it has universality to its audience? These are the paramount questions at the turn from 1940 to 1941, the questions which, we think, must become the determinator of the year ahead.

A FEW heartening signs in the affirmative can be reported from the books on 1940. The record of activity alone—of exhibitions, of purchases by museums and collectors, of education—gleams like a beacon in the blackness to the rest of the world, while to America it signifies that art is becoming more and more a part of life instead of an escape from it. But the important thing is the spirit behind all this, the motive power that is driving art and life closer together. It manifests itself in a hundred different ways, with particular strength in the year now drawing to its close.

We have seen, in this year, a new director named to head the largest museum in the coun-

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA



"LIGHTHOUSE"
BY MORRIS
KANTOR,
HONORED AT
THE CORCORAN
AND PENN
ACADEMY
EXHIBITIONS

THE MOST
IMPORTANT
AMERICAN
PAINTING
ACQUIRED
BY A PUBLIC
COLLECTION
IN 1940:

try who before his appointment published his belief that museums were a great deal more than exalted show-cases and had a social as well

We have seen another of the great private art collections of the country—one of the greatest of modern times for its superb eclectic taste

—and we have seen, in this fact, the growing sense of public responsibility of the private individual who owns great works of art, so much



CITY ART MUSEUM, ST. LOUIS

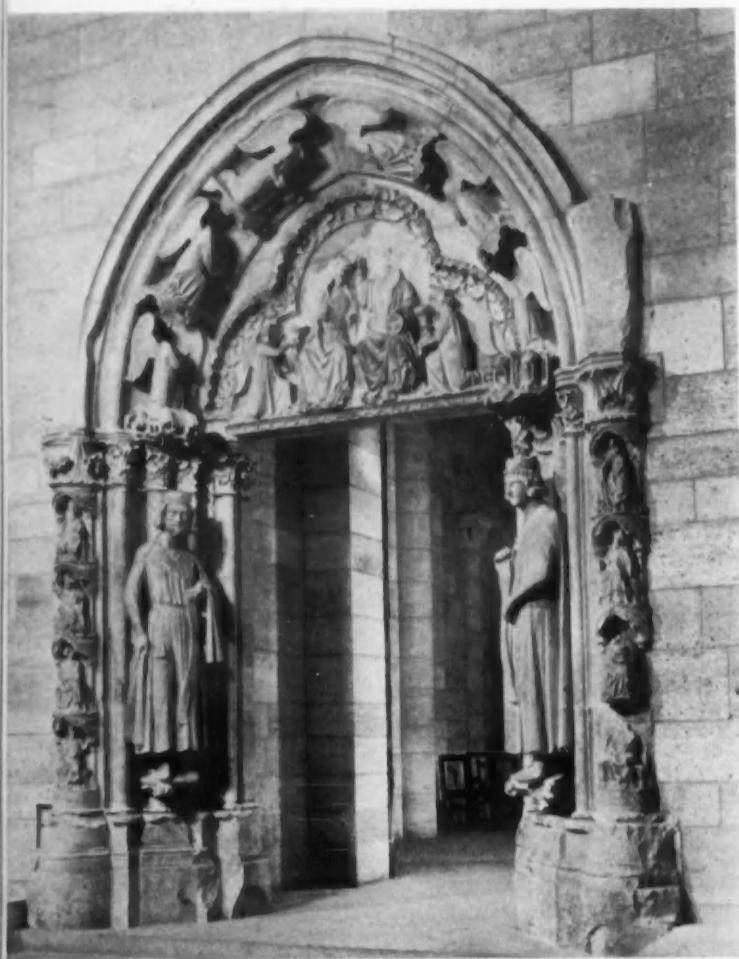
MOST IMPORTANT OLD PAINTING ACQUIRED IN 1940: PIERO DI COSIMO'S ALTAIRPIECE, "MADONNA AND CHILD WITH SAINTS"

as an artistic significance toward the practice of which they still had a long road to travel—and we have seen his museum already begin to travel it.

—donated to the National Gallery in Washington, thereby insuring that institution's place, with the two great collections it had already been given, as one of the foremost in the world

that we can today speak of the certain destiny of public ownership of virtually every great private aggregation of art in America.

We have seen private initiative, based on gen-



THE CLOISTERS, METROPOLITAN MUSEUM OF ART
MOST IMPORTANT OLD SCULPTURE: THE
GOTHIC STATUES OF KING CLOVIS AND KING
CLOTHAR IN THEIR ORIGINAL PORTAL-NICHES

erous artistic impulses, active in other vital ways: for one, in the financing by individuals of great popular exhibitions uninhibited by the

THE MOST IMPORTANT OBJECT OF ART OF 1940:
XIII CENTURY BRONZE AQUAMANILE OF "SAMSON"

MUSEUM OF FINE ARTS, BOSTON



regulations of museums or academies in this country—like the Masterpieces of Art Exhibition in its second year at the New York World's Fair and the great show of Persian art on Fifth Avenue in New York.

We have seen the growth of an extraordinarily novel type of artistic institution throughout the country—the small community museum, actually grown out of the needs of the smaller city, not merely the result of the will of a single local citizen—of which a number, like those in Zanesville, Ohio, Utica, New York, and others, have reported in our pages in recent months their encouraging bringing of newly acquired art to their people and, more essential, their amazing records of attendance and local interest.

We have seen the development of a new kind of government attitude toward art, a maturing ability to cope with the vast social and economic problems of art in a world crisis, finally embodied in the first official effort to return the artist to the status of a dignified, self-supporting member of society. That the primary form which this true realization of the fundamentals of the artist-vs.-society took was the proclamation of Art Week is, in reality, beside the point, for the essence of the new attitude was official recognition of a situation that demands correction, if not by one means then by another.

It seems only fair, however, to remark at the end of this list of the broader accomplishments of 1940, that we do not share the all too easy conclusion that Art Week was, as some have put it, a "fiasco." True, in New York City it was little more than that, but the internationalized sophistication of New York City makes it scarcely a criterion for a specifically nation-wide formula. We are ready to admit, as a matter of fact, that Art Week had something of the outward aspect of a quixotic gesture, however deeply its need was felt; that it was badly and all too briefly prepared; that it was held at a moment when the Great American Public was thinking about its Christmas shopping (from which a number of people seem to think, *a priori*, that art is automatically excluded).

But we must insist at the same time that the preparation rested for the most part on the shoulders of the artists it was intended to benefit, that if it was bad it was because it is the business of artists to make pictures and sculptures and not, notoriously, to organize anything; that the immediate obstacle toward success was the inefficiency of the artists combined with the well disguised malevolence of certain dealers who hated this first attempt to destroy the unsavory commercial system they have built up (though it must be said for another small group of dealers that they worked earnestly and well for the objective of Art Week). And, in the last analysis, it is the objective, not the method, which really counts—and we doubt very much whether the objective was fallen so far short of as some people think.

The fact remains that this was a first public demonstration, an occasion on which tangible results are less important than publicity and

attendant public recognition. Of the latter, there is abundant evidence—evidence, above all, from the countless Zanesvilles and Uticas and Middletowns and Gopher Prairies of America, of the America that really counts. There will very likely be other Art Weeks, more lengthily and deliberately prepared and held at a more appropriate time—one suggestion might be the first week in October, when the refurbishing and decoration of homes is more generally in the public mind. But, of far greater value, there will be other demonstrations of the same philosophy and toward the same objective, now that both have been revealed to the national eye.

NOW to the pleasant portion of these annual dissertations, or rather the dangerously pleasant one—the game of the year's distinguished performances, picked, as heretofore, entirely on the basis of personal choice and taste. (We invite, even hopefully solicit, contradictions.) We nominate for:

The Most Significant Exhibition of the Year: Divided by three, because of divergent subject matter, between the triply excellent "Arts of the Middle Ages" at the Boston Museum of Fine Arts, "Six Thousand Years of Persian Art" arranged in New York by the Iranian Institute, and "A Survey of American Painting" at the Carnegie Institute in Pittsburgh. Each one was a definite and invaluable contribution to a field never before so widely illustrated to the public. The two World's Fair shows in New York and San Francisco are automatically hors concours.

The Most Important Old Painting Acquired by a Public Collection: The great Piero di Cosimo altarpiece at the City Art Museum of St. Louis; with the Lorenzo Monaco at Kansas City and the El Greco at San Diego as runners-up. Again each represents a different field, with the Piero first as a unique complete Renaissance altar on this side of the Atlantic.

The Most Important Modern European Painting Acquired by a Public Collection: A tie between *The Studio* by Henri Matisse (illustrated as the frontispiece to this issue) at the Phillips Memorial Gallery in Washington; and the Carnegie Institute's *Old King* by Georges Rouault, for both of these are outstanding monuments of two of the greatest living painters and represent notable importations to America of masterpieces that might otherwise have been destroyed by the Nazis.

The Most Important American Painting Acquired by a Public Collection: Morris Kantor's *Lighthouse*, awarded a prize and then purchased by the Pennsylvania Academy of the Fine Arts in Philadelphia.

The Most Important Old Sculpture Acquired by a Public Collection: The two Gothic thirteenth century statues of King Clovis and King Clothar with which the Metropolitan Museum of Art completed the doorway at The Cloisters from Moutiers-St. Jean. The magnificent Ghiberti *Madonna and Child* at Detroit, described elsewhere in this issue, is a Renaissance rival for this distinction.

The Most Important Modern Sculpture Acquired by a Public Collection: Despiau's sensitive *Head of Anne Morrow Lindbergh*, presented by Mrs. Lindbergh to the Museum of Modern Art, New York.

The Most Important Object of Art Acquired by a Public Collection: The thirteenth century bronze aquamanile of *Samson Killing the Lion* at the Boston Museum of Fine Arts.

IF THERE are no eighth wonders of the world on this list, there are nevertheless a number of distinguished works of art that constitute a handsome record for a year's enrichments of the public possessions of any country. That the choice was a difficult one, causing many regretted omissions, is but another testimony to a full twelve months of art.

A. M. F.

Exhibitions of the Week

LINEAR WORKS OF ART FROM SIX CENTURIES

MASTER DRAWINGS" is the name of the current exhibition at the Bittner Gallery, and the thirty or so works of art which have been chosen for this distinguished group range from the fifteenth to the twentieth centuries. One of the earliest is also one of the most magnificent, the *Study of a Horse*, possibly by a follower of Uccello. The dramatic patterning of light and shade of the Tintoretto *Warrior* arrests the eye, as does the thrust and balance of Goltzius' *Ajax*.

There is a red crayon *Portrait of a Lady*, liquid in line, the work of Peter Lely, and less superficial in its characterization than one remembers much of his painting to be. From the circle of Giambattista Tiepolo comes a pen and brush *Pan and Nymph*, marvelous in its ease of handling the pure, transparent wash. Two pages of one of Fragonard's sketch books yield precise figure drawings which nonetheless flow in a linear pattern of exquisite cadence. A small sketch of cavalry by Géricault is like a tiny signature of this artist, so definite and individual is its style. From our own times are drawings by George Grosz, a powerful *Study of a Seated Figure*, and by Lovis Corinth the rugged masses and vigorous movement in his *Study for Lions* is in marked contrast to Grosz' more fluid forceful style.

The intimacy of this sort of exhibition and one's ability to look at work of this caliber in such informal surroundings give to the occasional offerings of this gallery a special flavor in New York.

J. L.

A GALLERY RECALLS ITS PAST SUCCESSES

AN UNUSUALLY attractive group of small paintings has been selected by the Wakefield Gallery for its Christmas exhibition. Some of the artists who were given one-man shows here last year return in one or two examples to reinforce the good impressions they have already made. Among these is Harold Sterner, who shows two of his cool and carefully painted scenes for which he always seems to have plumbed the unconscious mind. *The Duel* is amazingly forceful and evocative for so tiny a canvas, being about three by six inches in size. Then there is Ricardo Magni whose gouaches of New York glisten as the city itself does in its most radiant good weather. One paper of Central Park exploits the romantic softness of foliage in a by-path, the tall buildings around the

KELLEY: "NUDE, NO. TWO," ETCHING
EXHIBITED AT THE KLEEMANN GALLERIES



edge of which seem to recede into another world.

Frede Vidar's *Temple of Theseus* recalls his attractive way of presenting an idea, and both Katherine Nelson and Glidden Parker, who are newcomers to the gallery, show still-life paintings of unusual charm. Parker seems entirely at home in the semi-abstract style of his pastels. Buffie Johnson, who showed her work last season, is represented by three canvases, of which one would chose the head of a Negro girl for its restraint. Her whimsical mannerisms do not always quite come off.

J. L.

THE CHRISTIAN STORY IN CHARLOT DESIGNS

SOMEWHERE in either *The Doctor's Dilemma* or *Arms and the Man* Shaw speaks ecstatically of the magic of color and the might of design. Jean Charlot often has these in his religious paintings, but particularly the might of design, strengthened by the formative years of his career in Mexico. Charlot's might of design depends more upon aesthetic than upon intellectual simplicity. Test this at the Bonestell Gallery, where, in the fourteen *tondi* representing *The Way of the Cross* and in a dozen other religious paintings, Charlot with a few strongly simple directive lines—as, for instance, the arms and shanks of the cross—ties the composition together. These canvas *tondi* are placed quite properly ten feet high, as they would be if *maroufléed* on the walls of a church and the spectator may therefore relish all the suavities of foreshortening and perspective which makes Charlot's art both so stream-lined and so adapt-



EXHIBITED AT THE FERARGIL GALLERIES
V. HIGGINS: "WHISKY MILL CANYON"



EXHIBITED AT THE WAKEFIELD GALLERY
BY RICARDO MAGNI: "THE DISPUTE"

cross, or facial cant—giving expression and authority. Rhomboidal mouths, giving a puckered Mexican expression, are a mark of Charlot's faces and these, when used to portray the emotions, especially those of *Our Lord on His way to Calvary*, are not of the most sensitive. As Father Couturier, the artist-priest, puts it in his interesting catalogue observations, "people may feel disconcerted by the contrasts, the harshness of Charlot's impacted or broken volumes, the levity of his saturated colors, this mingling of violence and buffoonery. But lest you be mistaken, the apple-cheeks and chubby curves of his heroic *bambinos* illustrate with tenderness all that, in the eyes of God, remains child-like even in the most cruel of our human dramas—or again, all that is hidden of pity and tears behind the joy and laughter of average Christian life."

J. W. L.



EXHIBITED AT THE BITTNER GALLERIES
ITALIAN DRAWING IN THE TRADITION OF UCCELLO: "STUDY OF A HORSE"

able to murals. His colors, for example in the easel painting *Flight into Egypt*, belonging to Jacques Maritain, are deliciously combined, the palette in this—lightest cerulean, lemon yellow, and pale green—well suggesting the desert's cooler colors. Then there is the *Rest on the Flight* (with ruins), having quite another gamut—ecclesiastical purple, Continental buff—which is sonorous and plangent. Among the best studies is the preliminary *Sketch for St. Ann*, cardinal, white and purple. But always with the wooing color there are the directive lines—finger, hand,

GRAPHIC ART IN COLOR BY JOHN KELLEY

ETCHINGS in color by John Kelley, at the Kleemann Galleries are an example of a medium which probably requires more technically of an artist than any other in the field of the graphic arts. So completely at home in it is this artist that it seems particularly adapted to his interpretations of Hawaiian life and scenes. The rich warm reds and sepia tones in which the locality abounds, not only in its native figures, but in so much of its landscape, are marvelously recreated in this series of prints. Kelley is so direct in his vision, so unaffected in his style that some of his heads, the *Kanani*, for example, are almost photographic in their representation of truth. But they are enhanced a thousand-fold in meaning beyond any possibility of the camera because of what they leave out, and the clarity of the impression which they therefore convey.

(Continued on page 16)

A FRENCH
PAINTER'S
IMPRESSION
OF THE
NEW YORK
HARBOR:



EXHIBITED AT THE RIVERSIDE MUSEUM

"ARRIVAL AT
NEW YORK,"
RECENT
CANVAS BY
GAUGUIN'S
FRIEND,
MAURICE
DENIS

The FRENCH ARE PAINTERS

Conclusions on the Riverside Museum's French Show From the World's Fair

BY JAMES W. LANE

THE French are painters. In their exhibitions, whether academic or modern, runs the indubitable strain of artistic genius. They can be frank, "crazy," but never boring; they can be conservative, conventional, but never, or rarely ever, boring. At any rate, the percentage of bores, one wagers, is less than that among the painters of any other nationality. There is the tradition of stimulating and high good taste which is not equaled anywhere else. For this reason, and for all that may be said against them in chauvinism, French painters have an undeniable cachet.

The exhibition of French contemporary paintings at the Riverside Museum—some of the more than 250 pictures were shown at the French Pavilion of the New York World's Fair—has the tone of a continuous artistic tradition. Many of the paintings, about thirty-five of them, are new additions and will delight those already familiar with the ones which hung in Flushing.

These painters have the homogeneity of an able tradition. Whether they are photographically atmospheric and in perspective, like Marquet and Goulinat, or as free and abstract as Fresnaye and Braque, they are all worth looking at. The second-rate almost ceases to exist in these galleries, so much more expansive than the necessarily constricted ones at the French Pavilion. What other large contemporary offering could you go to and find so small a proportion of junk? I repeat. The French are painters.

Nestling in this one large nest are conservatively toned but not conservatively painted subjects like Ceria's *The Pheasants*, Reboussin's *Goshawk and Squirrel*, Zingg's *Ploughing in Amondans*; Maurice Denis' gay and well composed *Arrival at New York*, Waroquier's *Banks*

of the Bacchiglione; Marie Marin's *Off the Shores of Ireland*. The latter is one of the recently added paintings. Note the snowy coastal slope at the right, painted in a manner worthy of Dodge MacKnight and Sargent, slashily and finely, subtly subservient to the terror and the substance of the waves of the foreground.

Many of the other new paintings are delightful. Pillet's *Venice*, painted from a point in the Doge's Palace about on a level with the lion on the column of St. Mark, is extra light and lovely, one of the most relishable Venetian paintings in modern art, underlining the adagio-like qual-

ity which such painters as Van Dongen and Waroquier have already brought out but being faithful to texture and atmosphere. For the portraits there is Stuskoff's *Alsatian*, in a tight, cinquecento style befitting the subject, much the same as this talented artist showed in the last Carnegie International. Ringing the changes (with a difference) on tradition, there are Etcheverry's large *Self-Portrait*, as enameled as a Meissonier or a Harry Watrous, and Domergue's *Rabbit Races*, whose composition, though twice as breezy, is borrowed from Toulouse-Lautrec.

These various *apports* are not disturbing. A painter has to have some props or capital and one prop is better than none. The French painter, if he uses a traditional or conventional prop, revitalizes it. He puts so much of his living soul into the picture that, greatly transformed and purified, the prop stops being seen as a prop. The English, on the contrary—*vide* Sutherland and Paul Nash—cannot do this. They usually have to throw the props out of the studio before they can begin to paint in an original way. But the Frenchman finds his originality in the old subject matter and sometimes in the old composition, but the shot in the arm he gives you by his modern approach to them is all that you can demand. It is remarkable with how much traditional matter he can flutter the dovecotes.

You might begin with Cheriane's *Woman With Bird*. Superficially seen, this has a Derainesque outlook. But Cheriane has put more activity and whirl and feeling into it, so that it is a perfectly new composition, only the earthen colors betraying its indebtedness to the more popular master. Then, for still-life, there would be Claire Bertrand's *Still-Life with Green Vase*,

(Continued on page 18)



EXHIBITED AT THE RIVERSIDE MUSEUM
CERIANE: "WOMAN WITH A BIRD"

ART THROUGHOUT AMERICA

NEW YORK: ROMAN MOSAIC FROM ANTIOCH

UNTIL their operations were interrupted by the war, excavators were constantly unearthing treasures of past civilizations which, housed in our museums, served to amplify our historical knowledge and to enhance our aesthetic experience. Now, to the collection of the Metropolitan Museum of Art, rich in examples of Roman painting, has been added an important specimen of the allied art of the mosaicist—a technique which, inherited by the Romans, was very greatly developed by them. The new accession is a floor of the second half of the second century A.D. from Antioch, and it is now installed in the Roman Court.

Measuring seven feet five inches by eight feet three inches, it is in an almost perfect state of preservation and was unearthed during the diggings carried out since 1932 under the auspices of the Committee for the Excavation of Antioch and Its Vicinity, supported by leading American and French museums and universities. A central figure personifying Spring, decked with garlands of flowers, is surrounded by a geometrical border, and the richness and wide variety of the colors in which the composition is carried out attests to the skill and ingenuity of the craftsmen who made it. The bulk of the tesserae are of soft marble, limestone, basalt, sandstone and terracotta tile, but cubes of vitreous composition were used when stones of the proper tone were not available.

Of the mosaic Christine Alexander writes in the Museum's *Bulletin*: "The neighborhood where our mosaic was found, on the edge of the plateau of Daphne overlooking the valley of the Orontes, was devoted to the villas of families whose fortunes were derived from the busy Syrian metropolis of Antioch. The mosaic as we now have it formed the pavement, lying in the center and covering most of the floor of a room entered from a court. The head of Spring faced the entrance; in the opposite wall there were three niches. This room gave access to a larger one, the triclinium, where the pictorial part of the pavement lay off center to leave a blank space for the dining couches, which it faced. The excavators uncovered only these two rooms, which lay hardly more than a meter below the modern ground level, in the midst of a dense grove of olive trees. . . . The mosaic, from the Middle Imperial period and from an Asiatic metropolis, gives witness again to the good taste which the peoples of the Empire brought to bear on their Hellenistic inheritance and the amenities with which they surrounded themselves."

PHILADELPHIA: ALLIANCE ANNIVERSARY SHOWS

VARIED exhibitions mark the holiday season at the Art Alliance in celebration of its twenty-fifth anniversary. Outstanding among these is a showing entitled "Then and Now in Paint," covering the period of the Alliance's activity, to which prominent Philadelphia artists have been invited to contribute representative early canvases together with examples of their more recent work. Included here among others are Antonio Martino, Hobson Pittman, Margaret Gest, Franklin Watkins, Morris Blackburn, Walter Baum, Julius Bloch, Emlen Etting and Alice Stoddard.

A first exhibition presents pictures by a "sophisticated primitive," Mrs. Samuel Paley, whose flower studies, nudes and landscapes, executed with palette knife on large canvases, show

the accomplishment of a mature amateur after but two years of study. Five watercolorists are represented in the galleries of the Alliance. The expatriate veteran, Alexander Robinson, has sent papers from Cassis, France, and these are hung together with work by Catherine Barnes and Thelma Mellien. Watercolors in another gallery are by two pupils of the late Earl Horter, Ruth M. Robinson and Mary Schuenemann.

SACRAMENTO: DRAWINGS BY OLD MASTERS

THE provocative title, "Lost Masterpieces of Four Centuries," is given to an exhibition at the Crocker Art Gallery of twenty rare drawings from its important though relatively unfamiliar collection of more than a thousand papers. For the art historian, the history of these drawings is a fascinating one, for, along with some 700 paintings, they were purchased in Europe in 1870 by Judge Edwin Bryant Crocker, but, unlike the paintings, they were all but forgotten. Within the past few years the Gallery's present Director, Harry Noyes Pratt, uncovered them and, recognizing their merits, has shown them to experts in the field. Many of the drawings have been exhibited and published recently, and, at the present time, Dr. N. S. Trivas of the Crocker staff is making a catalogue of them.

Outstanding among the items in the current showing is a Dürer nude—bearing the monogram of the artist and the date 1498—which may be connected with his engravings *The Dream* and *Four Nude Women*. Exceptional among the Dutch drawings are an anatomical study by the sixteenth century Jan Stephan von Calcar executed for an anatomical treatise by Vesalius, physician to Charles V; a landscape by Jacob van Ruisdael and a colored still-life by the extremely rare Otto Marseus van Schriek. Probably the original sketch for the figure of *Pomona* in a painting in Vienna is a drawing by Adriaen van de Velde, while other Netherlandish items are by Gerard de Lairesse and Hendrik de Valk. The collection also includes the only known signed and dated work by Hendrik van Balen the Younger, a *Diana and Callisto* formerly in the Mourau collection.

Attributed by some scholars to Rubens is *Head of a Woman* executed in sanguine wash over black crayon. Measuring eighteen and one half by fourteen inches, it is unsigned, and, if by the master, it is believed to have originated during his first stay in Italy. Van Dyck and Rembrandt are other great Northern artists represented.

In the Italian group, along with a figure by Fra Bartolom-



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART

ROMAN MOSAIC FLOOR FROM ANTIOCH, II CENTURY A.D. (ABOVE);
THE PAVEMENT IN SITU AT THE ANTIOCH EXCAVATION (BELOW)

COURTESY OF THE COMMITTEE FOR THE EXCAVATION OF ANTIOCH AND ITS VICINITY





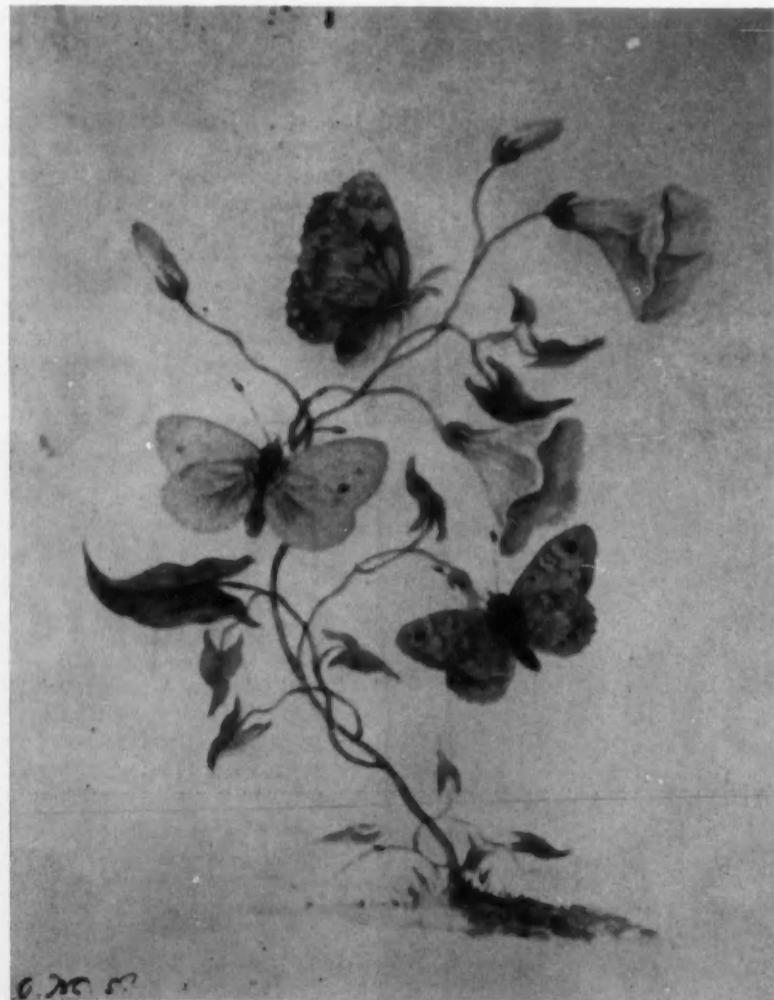
EXHIBITED AT THE CITY AUDITORIUM, ST. LOUIS
MODERN PRIMITIVE: "THE LION FAMILY" BY V. SCHOENBERG

meo, a *Head of a Man* by Federico Barocci and a sketch by Giovanni Paolo Pannini, is an item perhaps from the hand of Vittore Carpaccio. It was recently published in the *Art Quarterly* by E. Thietze-Conrat who believes it to be the design for the large *Historia de Ancona*, a painting formerly of the Ducal Palace at Ancona attributed to Carpaccio which perished in a fire in 1577.

With the French works are a Callot *Martyrdom of St. Sebastian*, two drawings by Claude Lorrain (probably, since they were brought from Europe in the 1870s, the first Lorrains in this country), a *Diana* by Boucher and a signed and dated reverie by Fragonard, an *Italian Park* made during the artist's first visit to Italy.

ST. LOUIS: THE INDEPENDENTS' UNUSUAL LOCAL EXHIBIT

A LOCAL exhibition of unusual interest is the eleventh annual no-jury showing of the St. Louis Society of Independent Artists at the City Auditorium. Maintaining a high standard of quality, the nearly two hundred examples of paintings and crafts by ninety-nine artists brings to view a number of able amateurs and professionals, and, by way of substantial



EXHIBITED AT THE CROCKER ART GALLERY, SACRAMENTO
"FLOWERS AND BUTTERFLIES," WATERCOLOR BY THE RARE XVII CENTURY DUTCH ARTIST, O. MARSEUS VAN SCHRIECK

encouragement, sixteen purchase prizes will be awarded. The Society was founded in 1929 when it sponsored its first exhibition, but was not made permanent until two years later under the presidency of Tanasko Milovich who again occupies that office.

Like similar organizations elsewhere, the Society's aim is the encouragement of original expression and annually medals are awarded for the best examples of "modern" and of "academic" art as well as for the most "unique" exhibit. Traditional themes appear in Cézannesque expressions by A. Haney and A. Marbain, in Western subjects by K. E. Hudson and F. A. Podszuc and in a large group of conservative landscapes, while abstractions and simplified landscapes are contributed by T. Hocker and K. Daly Matteuzzi. There are some striking portraits and figure pieces, among them paintings by Milovich, E. Charpiot, M. Gottschalk and J. Souris, and still-lifes—such as those by M. Von Soosten, E. Hart, L. Beckmann—which combine sound painting with originality are present in wide variety. There are some strong sculptures by A. Bretzfelder, D. O. Young and R. Stolar, and work in batik, in metal and in ceramic is present.

Exhibitions of the Week

(Continued from page 13)

Among the black and white prints the same dazzling light and brilliant shadows appear. *Bread Fruit* has an almost magnetic quality, and reminds one of Gauguin in its handling of flat pattern. J. L.

A GALLERY'S FIFTH ANNIVERSARY REVIEW OF ITS EXHIBITORS

THE Vendome Galleries have assembled over fifty paintings and sculptures for their Fifth Anniversary Exhibition, and it offers a fair cross section of the work which has been shown here during several seasons. Naomi Lorne, with a romantic seascape, stands out in this group, as does Helen Tompkins' atmospheric study of a snowy day in *Greenwich Village*. Hubert Davis' adroitly distorted *Street Scene* entertains the eye both with its exaggerated forms of houses and in the odd, rather harsh, but also intriguing combinations of orange, reds and yellow-browns.

Isabel Bowden feels her pattern strongly in her study of the planted rows of a bright yellow-green field. Mary Coles' *Still-Life*, which is an arrangement of grapes and shells, is well integrated in design. Helen West Heller's simplified painting of two figures in a landscape is less fanciful than some of her work, but is appealing because of its organization which is firm and clear. J. L.

VICTOR HIGGINS' MARINESQUE EUCLIDIAN WATERCOLORS

VICTOR HIGGINS' watercolors at the Ferargil Galleries are organized in the style of Marin, with the skies full of explosive clouds, the lines describing the elements of landscape in angular formations. They even, occasionally, reflect the manner in which Marin isolates his composition on paper, space seeming to indicate that the painting is a breath from his own individual world. His color, however, is drawn from the warm orange and reds of the Western scene, and closer examination of his work shows more originality of handling his subject than at first appears. He succeeds in several of his papers, such as *Road to Twining* and *Whisky Mill Canyon* (reproduced on page 13 of this issue) in conveying the sense of fertile plains and jagged mountains, so that the sweep of the country is recreated more vividly than it could be in a more literal interpretation. J. L.

ROUNDABOUT THE GALLERIES: FOUR NEW EXHIBITIONS

ONCE a year the Fifteen Gallery arranges an exhibition of watercolors and black and white work by its members, and this year it was chosen for the Christmas show. There are fifty examples of work in these media and they are interesting to compare with the more familiar oils or sculptor's materials. Isabel Whitney's sense of delicate pattern comes out in her drawing called *Interrupted Ferns*, the curling up-turned forms being well handled as to pattern. Simple and bold in form are the drawings by the sculptor Cornelia Chapin. Then there are two amusing drawings by George Renouard and Winthrop Turney. The first called *Figures* is the epitome of gossip, while Turney treats the same theme with equal skill, but in a different manner, in his drawing of that name. Less abstract than the usual are the watercolors by Beulah Stevenson, but she never fails to please, for her work is so thoroughly thought through before she starts to paint that no accidents can occur. A fine, serious head by Doris Caesar is not in the general classification, but commands admiration, and Elizabeth Poucher's plaster bas-relief of *Fishermen Mending their Nets* is also a welcome addition to the show.

AT HIS new gallery which has been opened on Sixty-fourth Street by James St. L. O'Toole the group of watercolors by S. G. Charles echo frankly the color harmonies of Cézanne in the exquisite blue and



EXHIBITED AT THE VENDOME GALLERIES

HELEN HELLER'S CLEARLY ORGANIZED "APPLE GATHERERS"

green studies which he made of Mont Ste. Victoire. This artist has succeeded in putting on paper just these combinations and permutations of color. The structural elements, which in even the palest watercolors of Cézanne give the spectator the impact of reality are not here, however, and although one is intrigued with the forms of rocks and trees which seem so much in color like those by Cézanne, the sense of an original impulse is absent from Charles' paintings on view here.

AN EXHIBITION of small paintings and sculpture under fifty dollars at the Argent Galleries brings to light many of the favorites of the National Association of Women Painters and Sculptors. On a purely personal basis, for this is a large show with over sixty items, one chooses Doris Kreindler's *Pears* for their solid form built up in color and Katherine D. Pagon's *Plums* for their contrasts. Virginia Carleton's *Minetta Lane* is a study of light on a shiny, wet pavement painted with imagination.

Lena Gurr's *Book Lovers* is amusing and colloquial in flavor, and Helen Stotesbury's *59th Street from Central Park* uses the white paper for her watercolor with good effect. M. Van Cortlandt Whitehead, whose work is not so familiar in New York, presents *Christmas Shopping*. Among the sculptures are Hazel Jackson's and B. Boronda's small animals, observant and deftly modeled to bring out the special characteristics of each small creature.

VIRGINIA PARKER'S watercolors at the Montross Gallery are influenced in subject matter as well as style by the fact that she believes that painting is a form of communication, and that symbols are its chief means of expression. Her New Orleans background and Catholic faith are reflected in several of her works on view. *Shell and Driftwood*, and *Wild Palms* have no ulterior meaning, but are just what they seem. In these, as in all her watercolors on view, Miss Parker's color is restrained in its intensity and pleasing in soft harmonies.

A Double Matisse Holiday

(Continued from page 7)

It is a free translation of De Heem's painting, *Une Desserte* at the Louvre, one of the many pictures of which Matisse, during his student days under Moreau, made exact copies. Some of these he sold to the State, but his copy of the De Heem is still in his own collection, and it is upon this painting that the present *Nature Morte* is based. The picture was in the famous collection of John Quinn of New York, from which it was bought by Mrs. John Alden Carpenter of Chicago. Later it was returned to France where it was purchased by another American, the late Jerome Stonborough, from the public dispersal of whose collection Mr. Marx acquired it.

Detroit's New Ghiberti

(Continued from page 9)

VIII. While there is no documentary evidence that Michiel ever painted her, there are written records which tell of her admiration of his work, so, while the resemblance to the painting of Catherine in the London National Portrait Gallery is not strong, many scholars have accepted Friedländer's identification. Mr. Richardson writes of the picture: "The qualities of our new painting are typical of all his work. Its reserve, elegance and melancholy are the tone of both his religious paintings and portraits. Its fresh and pleasing color, its delicacy and clarity of form, its forceful plasticity that surpasses Memling, constitute both the appeal and the distinction of his art."

The simple and direct representation of calm resignation is found in the *Portrait of a Dead Woman* which, because of its close relation to a signed and dated *Dead Man* in the Kröller-Müller Collection at the Hague which was painted by Marc Gheeraerts the Younger in 1607 has been attributed to

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11 RUE ROYALE

that artist, and it has been dated in the first decade of the seventeenth century.

The theme of death, popular in the Baroque period, is especially interesting as the expression of an artist who lived in England at a period when the lyric poet, John Donne had his portrait painted in a shroud, and when Marlowe and Shakespeare had much to say on the subject. Indeed, the conception shown here might very well stand as an illustration of a part of Hamlet's thoughts: "To die, to sleep; no more."

The French Are Painters

(Continued from page 14)

which is chaotic in arrangement but soothingly colored and painted with magnetism. Gallibert's *Horses at Camargue* is a fine animal arrangement by this artist who does arid stretches well and is eminent at calling these parched places to life, suggesting the sparkle and the clash of atoms under the impact of the Midi sun. A peculiarly moving, simple little landscape, which may not recall any French painter but does prompt one to exclaim "Peter Hurd," is Marie L. Simeon's *Autumn in the Drome*. Of all these unusually handled pictures, the one that is charming and rare in French art is this unusual angle of housetops, life as seen from *les toits de Paris*. One such housetop scene, looking down upon a courtyard which might be in Quebec and specifically be that of the Ursuline convent there, is Marthe Ternant's *School for Nuns*, which has the charm we associate with the work of Lauren Ford plus a much greater ability in drawing of architecture.

COMING AUCTIONS

Hubbard, McCormick Furniture & Decorations

GORGIAN silver, gilded silver and other art property from the collection of Mrs. Elisha Dyer Hubbard, including items formerly in the collection of the late Mrs. Rockefeller McCormick, will be dispersed by public sale at the Parke-Bernet Galleries on the afternoons of January 3 and 4 by order of Mrs. Hubbard, following exhibition, daily except Sunday, from December 29. Other principal divisions of the sale of French furniture and decorations, Oriental rugs, a Brussels tapestry, objects of art and porcelain dinnerware. Mrs. Hubbard will donate a portion of the proceeds of the sale toward the purchase of ambulance planes to be sent to the R. A. F. by the British-American Ambulance Corps, Inc. Included in the sale, by courtesy of Mrs. Hubbard, are four items belonging to the estate of the late Mrs. Rockefeller McCormick ordered for public sale by the Chicago Title and Trust Company.

The sale includes a pair of gilded silver wine coolers of the George III period designed by the Neo-classical sculptor John Flaxman as campana urns with frieze of classical figures in low relief.

The French furniture includes a Directoire suite of sofa and four chairs in carved acajou attributed to the eminent cabinetmaker Georges Jacob, and a Charles X suite, covered in Aubusson tapestry.



HUBBARD SALE: PARKE BERNET GALLERIES
GILDED SILVER WINE COOLERS DESIGNED BY JOHN FLAXMAN

Bustin et al. Etchings & Engravings

ON THE evenings of January 9 and 10 a varied selection of etchings and engravings by early masters and modern artists will be dispersed by public sale at the Parke-Bernet Galleries following exhibition commencing the afternoon of New Year's Day. In addition to the prints the sale contains two oil paintings by Edmund Blampied, a watercolor drawing of *Lake Geneva* by Muirhead Bone and a number of watercolors by James McBey. The sale comprises works collected by Mrs. Sara Bustin of Leonia, N. J., by a Pittsburgh private collector, Mrs. Robert Von Moschzisker of Philadelphia, Payson Thompson of Pomona, N. Y., and others, sold by their order; also items collected by the late James Parmelee of Washington, D. C.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8	<i>Robert Gwathmey: Paintings</i> , Dec. 29-Jan. 11	
American Place, 509 Madison	<i>John Marin: Paintings</i> , to Jan. 21	
Arden, 460 Park	<i>John Pratt: Paintings</i> , to Jan. 3	
Argent, 42 W. 57	<i>Small Paintings & Sculpture</i> , to Jan. 4	
Arnot-Lion, 743 Fifth	<i>Small Paintings</i> , to Jan. 4	
Artists, 113 W. 13	<i>Akiba: Paintings</i> , Dec. 27-Jan. 14	
Associated American, 711 Fifth	<i>Joseph Stella: Paintings</i> , Jan. 2-19	
Babcock, 38 E. 57	<i>Lee Jackson: Paintings</i> , Jan. 2-18	
Bignou, 32 E. 57	<i>Dablov Ipcar: Paintings</i> , to Jan. 4	
Bittner, 67 W. 55	<i>Master Drawings</i> , to Jan. 4	
Bland, 45 E. 57	<i>Early American Prints, Paintings</i> , to Jan. 1	
Bonstell, 106 E. 57	<i>Jean Charlot: Paintings</i> , to Jan. 4	
Buchholz, 32 E. 57	<i>American Sculpture of Today</i> , Dec. 30-Jan. 18	
Carnegie Hall, 154 W. 57	<i>Group Show: Paintings</i> , to Feb. 1	
Carson, 38 E. 57	<i>L. Genin: Paintings</i> , Dec. 30-Jan. 14	
Carstairs, 11 E. 57	<i>Disney: Fantasia Drawings</i> , to Jan. 4	
Columbia, 1145 Amsterdam	<i>Japanese Prints</i> , to Feb. 1	
Contemporary Arts, 38 W. 57	<i>Josef Presser: Paintings</i> , Dec. 30-Jan. 18	
Cooper Union, Cooper Sq.	<i>Shells in Decoration</i> , to Jan. 1	
Downtown, 43 E. 51	<i>Group Show: Paintings; Sculpture</i> , to Jan. 4	
Durand-Ruel, 12 E. 57	<i>Maxime Maufra: Paintings</i> , to Jan. 4	
Eggleston, 161 W. 57	<i>G. Wiegand: Paintings</i> , to Jan. 4	
F.A.R., 19 E. 61	<i>An American Group: Prints</i> , to Jan. 4	
Ferargil, 63 E. 57	<i>Victor Higgins: Paintings</i> , to Jan. 4	
Fifteen, 37 W. 57	<i>Charles Aiken: Paintings</i> , Dec. 30-Jan. 11	
Findlay, 69 E. 57	<i>English Portraits & Landscapes</i> , to Jan. 4	
460 Park	<i>Charles Culver: Paintings</i> , to Jan. 4	
French Art, 51 E. 57	<i>Modern French Paintings</i> , to Jan. 4	
Gans, 30 E. 95	<i>Antique Jewelry</i> , to Jan. 4	
Grand Central, 15 Vanderbilt	<i>American Paintings</i> , to Jan. 4	
Harlow, Keppel, 670 Fifth	<i>Shepler; Disney: Paintings</i> , to Jan. 4	
Harriman, 61 E. 57	<i>P. Santo; O. A. Renne: Paintings</i> , to Jan. 4	
Kleemann, 32 E. 57	<i>John Kelley: Prints</i> , to Jan. 4	
Knoedler, 14 E. 57	<i>Henrietta Hoopes: Paintings</i> , to Jan. 4	
Koetser, 71 E. 57	<i>XVII Century Flower Paintings</i> , to Jan. 4	
Kraushaar, 730 Fifth	<i>American Paintings</i> , to Jan. 8	
Julien Levy, 15 E. 57	<i>Old American Theatrical Posters</i> , Dec. 31-Jan. 20	
Macbeth, 11 E. 57	<i>B. Cory Kilbert: Paintings</i> , Dec. 31-Jan. 13	
Matisse, 41 E. 57	<i>"Landmarks of Modern Art": Paintings</i> , Dec. 30-Jan. 25	
Mayer, 41 E. 57	<i>Stanley Toogood: Photographs</i> , to Jan. 4	
McDonald, 665 Fifth	<i>Daumier: Lithographs</i> , to Dec. 31	
Metropolitan Museum	<i>Art of the Jeweler</i> , to Feb. 1	
Midtown, 605 Madison	<i>Edgar Jenney: Paintings</i> , to Feb. 1	
Milch, 108 W. 57	<i>Simkovich: Paintings</i> , to Dec. 31	
Montross, 785 Fifth	<i>Group Show: Paintings</i> , Jan. 2-11	
Morgan Library, 29 E. 36	<i>Maurice Sterne: Paintings</i> , to Jan. 4	
Morton, 130 W. 57	<i>Virginia Parker: Paintings</i> , to Jan. 4	
Museum of Costume Art, 630 Fifth	<i>Silk Screen Prints</i> , to Jan. 10	
Museum of Modern Art	<i>"Paris Openings"</i> , to Jan. 11	
O'Toole, 24 E. 64	<i>Therese Bonney: Photographs of War</i> , Dec. 31-Jan. 12	
Partridge, 6 W. 56	<i>Frank Lloyd Wright; D. W. Griffith</i> , to Jan. 5	
Passedoit, 121 E. 57	<i>Museum of N. Y. C. "A Loyalist Family in New York"</i> , to Feb. 1	
Pen & Brush, 16 E. 10	<i>Neumann, 543 Madison.... Children's Paintings</i> , to Jan. 4	
Perls, 32 E. 58	<i>Newhouse, 15 E. 57.... Angna Enters: Paintings</i> , to Jan. 4	
Pinacotheca, 777 Lexington	<i>N. Y. Public Library, Fifth at 42.... Group Show: Prints</i> , to Apr. 30	
Rehn, 683 Fifth	<i>Nierendorf, 18 E. 57.... "Color in Modern Art"</i> , to Jan. 4	
Riverside, 310 Riverside	<i>Non-Objective Paintings, 24 E. 54.... American Paintings</i> , to Jan. 4	
Robinson, 126 E. 57	<i>No. 10, 19 E. 56.... Group Show: Paintings</i> , to Jan. 11	
Robert-Lee, 60 E. 57	<i>O'Toole, 24 E. 64.... S. G. Charles: Paintings</i> , to Jan. 4	
Schneider-Gabriel, 71 E. 57	<i>Partridge, 6 W. 56.... Old English Furniture</i> , to Dec. 31	
Schoenemann, 605 Madison	<i>Passedoit, 121 E. 57.... Challis Walker: Sculpture</i> , to Jan. 3	
Stern, 9 E. 57	<i>Pen & Brush, 16 E. 10.... Christmas Show: Paintings; Crafts</i> , to Dec. 31	
Studio Guild, 730 Fifth	<i>Perls, 32 E. 58.... Holiday Show: Paintings</i> , to Jan. 4	
Uptown, 249 West End	<i>Pinacotheca, 777 Lexington.... Group Show: Paintings; Ceramics</i> , to Jan. 4	
Valentine, 16 E. 57	<i>Rehn, 683 Fifth.... Group Show: Paintings</i> , to Jan. 4	
Vendome, 9 W. 56	<i>Riverside, 310 Riverside.... French Paintings from World's Fair</i> , to Feb. 2	
Wakefield, 64 E. 55	<i>Robinson, 126 E. 57.... Christmas Show: Sculpture</i> , to Jan. 4	
Walker, 108 E. 57	<i>Robert-Lee, 60 E. 57.... Hasui: Prints</i> , to Jan. 4	
Wells, 65 E. 57	<i>Schneider-Gabriel, 71 E. 57.... English XVIII Century Paintings</i> , to Jan. 4	
Whitney Museum, 10 W. 8	<i>Schoenemann, 605 Madison.... "Christmas in Art"</i> , to Dec. 31	
Wildenstein, 19 E. 64	<i>Stern, 9 E. 57.... American Paintings</i> , to Jan. 4	
Willard, 32 E. 57	<i>Studio Guild, 730 Fifth.... Hills: Paintings</i> , to Dec. 30-Jan. 11	
	<i>Uptown, 249 West End.... Thomas Nagai: Paintings</i> , to Jan. 9	
	<i>Valentine, 16 E. 57.... M. Andreu; Raisa Robbins: Paintings</i> , to Jan. 4	
	<i>Vendome, 9 W. 56.... Anniversary Show: Paintings</i> , to Jan. 4	
	<i>Wakefield, 64 E. 55.... Group Show: Paintings</i> , to Jan. 4	
	<i>Walker, 108 E. 57.... Group Show: Paintings</i> , Dec. 30-Jan. 4	
	<i>Wells, 65 E. 57.... Chinese Ceramics; Sung Dynasty</i> , to Jan. 15	
	<i>Whitney Museum, 10 W. 8.... Annual Show: Paintings</i> , to Jan. 8	
	<i>Wildenstein, 19 E. 64.... School of Fontainebleau: Paintings</i> , to Dec. 31	
	<i>Willard, 32 E. 57.... Rental Paintings</i> , Dec. 30-Jan. 11	

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